

LAKE CAHUILLA

Written by

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FADE IN:

INT. INSIDE CHURCH - NIGHT

CHARLES SMITH (40), dressed in priestly garb, sits at the end of the second row, praying and crying. Behind Charles, Nun A approaches. Charles stops praying, aware of Nun A's presence.

CHARLES

Since I started praying for Nova, I wake up every morning in extreme fear. I was swimming deep under a lake, among overgrown corals and weed, giant stone walls, alongside bizarre figures... And... And that bizarre form was myself, adorned with ornaments not of human make, freely moving through the water, offering mad prayers at the evil temples of the deep lake. I wasn't afraid at all...

Charles suddenly grabs Nun A's shoulder.

NUN A

(Startled)

Father?

CHARLES

While dreaming... I was with them. These dreams were drawing me in, too.

Nun A is stunned, unsure how to react.

CHARLES (CONT'D)

It's like we're being pulled into the darkness, a realm of dread.

Nun B approaches to Charles. She grabs him by both arms and try to calm him down.

CHARLES (CONT'D)

Sister! Tell me what you've seen in your dreams too! The bizarre figure was you too!

Nun C grabs Nun A's arm.

CHARLES (CONT'D)

Tell me!

Nun C hurries Nun A out of the church.

CHARLES (CONT'D)
It's all about Nova!

EXT. FRONT OF OFFICE BUILDING- DAY

NOVA JONES, 30s, straight black hair, looking smart, holds a document envelope, gazing at a high-end office building.
MATT, 50s, rushes out of the building.

NOVA
Hi, I'm Nova.

Matt pauses for a moment.

MATT
Ms. Nova.

NOVA
I came to pitch a story about something personal. It's a horror story that happened to me and my late husband.

Hesitating for a moment, Matt walks closer to his fancy car parked near the entrance and presses the key fob.

NOVA (CONT'D)
It took place in the mountains of Oregon.

MATT
(rushing)
Look, I'm sorry, but-

NOVA
That's where I came face-to-face with a serial killer!

MATT
Just send the script over email.

Matt gives Nova a business card, which only has the manager's name and email written on it.

Matt gets into his car and starts. Nova is startled by the loud starting sound of the car.

INT. NOVA'S ROOM- DAY

A very messy two-bedroom apartment. On the shelves, there are pictures of Ben Jones and Nova Jones together. On one side of the table, unpaid bills and overdue notices are piled up.

Nova clutches her chest as if her heart is still racing. As though searching for something to calm her, she pulls out a record player from her bag.

She then hurriedly plays a recording from a recorder. A male voice flows from the recorder.

RECORDING VOICE OF BEN

(softly)

Are we recording? Great. I wrote a poem for you, missing you terribly.

RECORDING VOICE OF NOVA

A poem? When?

Nova refreshes her email inbox on her laptop. No new emails appear.

RECORDING VOICE OF BEN

When I was away on business, one night I couldn't sleep. You know I can't sleep without you.

RECORDING VOICE OF NOVA

(giggling)

Okay.

RECORDING VOICE OF BEN

Okay, I'll start.

(slowly)

I woke to find you in slumber's embrace, Observed the curve of your brows in grace,

Nova opens a notebook, pages are filled with names of people.

RECORDING VOICE OF BEN (CONT'D)

The hue of lips, The whisper of breath, The air, imbued with lingering scent,

Nova crosses out names in the notebook including Matt Childs. The next name on the list is a director name Michael Miller.

EXT. A CAFETERIA - DAY

Nova finds MICHAEL, 60s, looking grumpy intelligent, eating with a laptop in front of him.

NOVA

Sorry for interrupting your lunch.
I'm Nova Jones.

MICHAEL

(disturbed and annoyed)
What do you want?

NOVA

I've got a true horror story to share. It's based on an experience I had in a cabin in the Oregon mountains, involving a murderer.

MICHAEL

Let me guess, the plot revolves around escaping from this murderer, uncovering the cause of his possession, stumbling upon an actual witch, and ultimately fleeing from both the murderer and the witch, vowing never to go back to that cabin, right?

NOVA

Umm... How did you know?

MICHAEL

You wouldn't believe the number of pitches my interns bring to me every day, Nova Jones. I pride myself on knowing everyone worth knowing in this industry, yet I have never heard your name.

NOVA

Oh. Now you know?

MICHAEL

We're always on the lookout for fresh talent, but there's a proper procedure to do the things, and you have avenues to properly present your ideas. How did you get in here?

NOVA

I used the cafeteria's back door...

MICHAEL

I generally like go-getters, but-

NOVA

But this story... it's something I actually went through!

MICHAEL

Enough. I understand we are all essentially artists here, but there's clearly a problem with your way of approach. You need to submit your script through our website.

NOVA

(In a low voice)

I did submit it, but there's been no reply...

Security guards from the building approach Nova.

EXT. FRONT OF OFFICE BUILDING - DAY

A guard pushes her out onto the street. She straightens her clothes and reorganizes her bag.

Across the street, a black vehicle seems to be watching her.

She finds a citation ticket under the wiper of her car, parked in front of the building. She takes the ticket, starts the car, and drives away.

The black vehicle follows her car slowly.

INT. INSIDE NOVA'S CAR - DAY

A flock of crows pass by Nova's car.

Nova opens the glove compartment and takes out the citation ticket. She notices a thick document inside the compartment. It is the "The Cabin Killer" script.

She pulls out the script. On the very first page, the name only Ben Jones is written.

She flips through the pages. The script is marked with handwritten notes. Tears of joy fill Nova's eyes.

In the middle of the pages, Nova finds a black business card.

CRITICAL PROSE

Get Out

Jinhwan Lee

Get Out, written and directed by Jordan Peele, won for Best Original Screenplay at the Academy Awards and Best Screenplay at the Los Angeles Film Critics Association Awards. The movie has been nominated for and won several other awards. Still, the particularly reasons that awards about the screenplay are prominent is because it is one of the most important films in a decade.

Get Out is not a movie simply about the fear of racism using a horror genre. Rather, it reaches a very progressive achievement in film format by applying the Brechtian alienation effect. The theme of *Get Out* is others (third persons) cannot empathize with the racist anxiety and fear experienced by African Americans. Jordan Peele matched this theme to forms of the alienation effect (e.g., a distancing effect)—the Brecht device that hinders audiences from identifying themselves with the characters. In other words, Jordan Peele upgraded the meaning of Brechtian alienation to not just use it as a secondary device for storytelling but also the technique itself as a theme. For this essay, I will define “Brechtian alienation” as the device of breaking the audience's immersion, maintaining thinking of criticism, and the strategy of reminding that the "play is a play."

Get Out is a film about the gap between listening and watching. It means that those who are purely in the position of hearing cannot understand those who are directly seeing. *Get Out* focuses on this point in racism, focusing on the racist experience of African Americans that cannot be explained logically to white people and other races. The main African American character Chris is invited to Rose's house, his white girlfriend. At that house, various suspicious things make him sense racist elements that cannot be explained. Chris feels a strange incompatibility and anxiety. Among those feelings, *Get Out* focuses on anxiety to argue that African Americans' anxiety can never be described.

The blind man in the movie is a clue to the inability to describe. Jim Hudson is an art dealer in the film who is blind. When Chris asks, "How'd you do it?" Jim Hudson replies, "My assistant describes the work to me in great detail." However, no matter how detailed the description, listening to works of art cannot be comparable to viewing them. It is because of that Jim Hudson eventually tries to get Chris's body(view). Here we can make the following analogy. The anxiety that only African American people experience is that no matter how detailed they describe it, listeners cannot directly feel what they experience. With this in mind, Jordan Peele argues that there is no way to understand African Americans if you are not one. Also, in the film, this question is asked to Chris, "Do you find that being African American has more advantages or disadvantages in the modern world?" It is another clue of the inability to describe. Many of the characters in the film want to be African American, but it is just an indirect experience through side glances, and they will never understand the real experience.

Thus, *Get Out* depicts Chris as a character who the audience cannot fully understand. Audiences are sensing anxiety with Chris's gaze. Still, they are in an ironic position that cannot logically explain the source of that anxiety, such as when a deer is hit by a car or a black maid is standing in front of a window. These images make the audience feel anxious too, but they can never logically explain the source of their anxiety. The audience might think that Chris is overreacting or being too sensitive to racism. In that situation, *Get Out* takes the audience to a state of alienation. They do not join Chris's feelings, but rather, they look at him critically. The audience can only see Chris as a man who is just sensitive and anxious for reasons that they could not understand until they learn that Chris's anxiety was true and until he confirmed the reality after the plot twist. The only person in the film who can understand his anxiety is Rod, the main character's African American friend.

The setting of Sunken Place clearly shows Jordan Peele's Brechtian alienation. Rose's mother Missy traps Chris in Sunken Place using hypnosis. In the scene of Sunken Place, Chris sinks under the bed and sees Missy on the screen. It is as if Chris is looking at his gaze himself, as if he is watching a movie. Through screen, Chris eventually becomes the audience of Chris himself. In *Get Out*, a device of screen is used many times, including Sunken Place. In every hypnosis scene, the art dealer is explaining the surgical process, and even Chris takes pictures for a living. Screen is one of the most important motifs in Brechtian alienation. Because it continues to reveal that a movie is a movie, screen plays a role in hindering immersion. "You'll be able to see and hear what your body is doing, but your existence will be as a passenger. An audience." Through this line, Jim Hudson reveals in the end that the surgery in *Get Out* is an extension of the previous hypnosis sequence of Sunken Place. When Jim Hudson's brain acts through Chris' body, Chris can see, feel, and sense, but its perceptual function is limited. In other words, the surgery is a process in which the subject is objectified, and at the same time, the main character in the play is reversed into the audience.

In conclusion, *Get Out* is completely structured through Brechtian alienation, and what Jordan Peele wants to say through it is very clear. The anxiety that African Americans experience is that other races can never describe it and that audiences—"the other"—cannot be immersed in that anxiety. Therefore, *Get Out* is a work that has made very progressive achievements in its format by matching Brecht's alienation effect with the theme. That progressive form of achievement made this film one of the most important films in a decade.

VILLAGE OF YESTERDAY

"Newcomer"
Pilot Episode

by

Jinhwan Lee

COLD OPEN

FADE IN:

INT. INSIDE A TRAIN- DAY

MEGAN, an intellectual-looking 45-year-old woman, and BELLE, an 18-year-old girl are sitting side by side inside a small train - the carriage is one-quarter the width of a typical train.

As the steam-powered engine begins to accelerate, the sound of steam fills the air.

Through the window, Belle looks at a large, solid-looking gray walls comes into view from a distance, getting closer.

BELLE

YES! Let's just charge straight into the wall!

MEGAN

Ms. Belle, I know you came from the world of social media where ADHD has become new-normal, but it's dangerous on a train. You need to stay still.

BELLE

Whatev

Megan turns on a film projector. It begins to play a film. On the white wall screen, Machina shows up.

MACHINA

I, Makina Woods, welcome you to the Village of Yesterday. This place was created by writers and scientists who longed for the golden age of Europe, for the beauty and culture that thrived before the wars.

BELLE

What wars? Star wars?

A panoramic view of the 20th-century town appears. The massive wall releases steam as it moves, allowing the train to pass through.

MACHINA

So, we have chosen to live in the past. More precisely, we live in the manner of the 20th century Industrial Revolution.

BELLE

Wow.

Inside, buildings inspired by 20th-century British design line the streets, all made of wood. In the distance, there is a central steam tower.

EXT. VILLAGE SQUARE- MORNING

CHARLES, 55 years old man in priestly robes, stands on the stage in the village square. Hundreds of villagers gather before the stage, all eyes on Charles.

Megan and Belle stand behind the stage.

CHARLES

Now, on our 50th anniversary, it's time for the next step. We're here today to announce that we're ready to open up just a little bit and bring a piece of our world to the outside. So, we're welcoming first newcomer. Everyone, meet Belle Epoque!

The crowd applauds and cheers. Megan and Belle walk forward hand in hand to the front of the stage. Megan and Belle shake hands with Charles. Belle holds a flower necklace and a bouquet.

BELLE

Okay, losers. If this isn't more fun than my last year summer camp, you're all dead.

□Megan hurriedly grabs Belle, and takes her to the backstage.

END OF TEASER

ACT ONE

INT. LIVING ROOM OF GRANT'S HOUSE- DAY

A living room decorated in bright, antique style. JOHN, a bulky 17-year-old boy, paces around the room. GRANT, a pale 17-year-old boy, sits quietly on the sofa.

John adjusts his clothing. Both John and Grant are wearing stuffy tuxedos, looking uncomfortable.

JOHN

So, William's definitely coming, right? He must have called me here to recommend me for the Village Defense Force.

GRANT

If you were a girl, I could guarantee that.

JOHN

Come on, tell me you did ask him to write a recommendation letter for me, right?

GRANT

I did. But shouldn't we first ask why the 20th Century Town even needs defending?

JOHN

Grant, I'm not sure if I can defend your negativity.

GRANT

Well, the question of whether this village is worth defending has to be addressed in advance.

JOHN

(Adjusting his clothes)
In that sense, do I look worthy in this outfit?

Suddenly, Grant starts to sob. John, bewildered, approaches him.

JOHN (CONT'D)

What's wrong, Grant?

GRANT

I'm crying for your lost innocence.
Where's the John who was happy just
playing chess with me?

JOHN

I'm still the same John! What's
wrong with wanting to join the
Village Defense Force?

GRANT

The person I see now is just trying
to satisfy his vanity with shallow
flattery and schemes.

JOHN

What's the difference between chess
strategy and my strategy to get
into the village's mainstream?

GRANT

Morning coffee with Gogh next to
chess board, a cool ice cube from
the icehouse.

JOHN

What are you talking about?

GRANT

The joyful chirping of sparrows,
the sunlight coming through a silk
tent.

John walks towards the window.

GRANT (CONT'D)

The busy footsteps of people,
couples walking together.

John looks out the window.

JOHN

Megan and William are coming!

GRANT

My dear friends. All these things
will disappear in time.

JOHN

There's a newcomer with them!

The door to the living room opens. WILLIAM, a robust 35-year-old man in a red 20th-century military uniform, Megan in a blue Victorian dress, and Belle in a modern T-shirt and a ripped jeans enter.

Megan beams at John and Grant.

MEGAN

You boys look so handsome, waiting
all dressed up!

JOHN

Yes, ma'am, we've been waiting.

MEGAN

Grant, John, this is Belle, our new
arrival. Belle, Grant is my son,
and John is our neighbor.

John walks quickly to William, extending his hand.

JOHN

Mr. William, it's good to see you!

John suddenly walks quickly towards William, trying to shake his hand. But William ignores John and helps Belle inside.

WILLIAM

Grant, don't just sit there. Can
you take Belle's coat?

Grant walks to the door and meets Belle.

He looks at her as if he is smitten. Megan notices this.

JOHN

(Suddenly)

Why does the 20th Century Town need
to be defended?

Everyone turns their attention to John.

WILLIAM

What are you talking about? Is this
a prepared answer?

JOHN

Y-yeah, of course!

WILLIAM

So, why does it need to be
defended?