

EAT ME!

Written by

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MIA GRACE OLSON, mid to late 20s, Asian-American woman with a free-spirited yet misguided soul. She is our romantic interest for our main character. Going back to grad school, 'M.G.' wants to spend her last summer within her hometown at the summer camp she once attended and now works at called Summer Lakes.

EMERY DRESDEN, mid to late 20s, Black American man whom may seem neutral, but opens up into an energetic, fun, and brotherly ray of sunshine when comfortable. Emery falls trap to Mia Grace's pretty face, deciding to return back to his childhood summer camp that houses warm and both traumatic events. He's changed a lot since then.

RONI DRESDEN, late 40s to mid 60s, Black American woman that means well, but is having a hard time accepting her son completely for what she deems are faults. With a heart condition, she needs a little more help around the house than usual. None of her sarcasm or laughter has been sacrificed.

EZEKIEL "ZEKE" JUNI GOODMAN, late 20s - early 30s, Black American man who dresses in the way he does, to shield how sweet he is as a person. Juni has always been one of Emery's biggest supporters throughout his entire life; the two might as well be brothers.

LILIANNA "LILY" MEADE, early to late 20s, biracial-American (White/Black) woman who would have made all the difference maybe had she started with the original gang. She is a bubbly, down-to-earth person, whose experience we can use to shape our view.

GENESIS "GEN" OR "GENNY" MEADE, early to mid 50s, Black American woman who, just like her daughter, would have made all the difference had they been at Summer Lakes from the jump. What Gen lacks in time, she compensates as being a secondary mother away from home; nurturing, unapologetic, and blunt to a fault though sweet.

ANTONIO "TONY" MACIAVELLI, mid to late 20s, white Caucasian cishet male who is your stereotypical jock. The only difference in between him and the archetype is his crush on Mia Grace, and his jealousy towards Emery.

DEREK FREEMAN, mid to late 20s, white Caucasian cishet male whose Tony's right-hand man and best-friend since they have also been at Summer Lakes--alongside Juni, M.G., and Emery.

DILLAN WHEY, late 20s to early 30s, white Caucasian cishet male who is also in love with M.G., Unbeknownst to Emery, or his friends Tony and Derek. He always has.

PAUL, mid 40s, white Caucasian cishet male whose a sweet guy, and whose just trying to run a shop in post-social media age Greenville.

*The Curse of Ji-Min*

MAHALA, late 40s - early 50s, a Palestinian woman who uses her store revenue to take care of her family at home. Her shop is her everything.

U-JIN, early to mid 40s, a Korean business typhoon who always gets what he wants.

JI-MIN, 13-16, U-Jin's sweet and compassionate daughter, who takes on the brunt of her father's curse.

*RELATED TERMINOLOGY (Screenwriter's Notes):*

- **Transmasc\*** Someone who is on the trans spectrum, but leaning more towards masculine representation.
- **Trans\*** Someone who is trans, (MTF) or (FTM), or gender-fluidity.
- **Cishet\*** Someone who is cisgendered and heterosexual; straight and identifies with the sex and gender assigned at birth.

## ACT I, SCENE I

In the black screen, we hear a retro, 80's dark-themed score that emphasizes our impending doom. We see a car speeding down an interstate.

The sound of an incoming text from a modern-day Apple phone rings.

As the text notification sound plays, text appears: LAST SUMMER. As the text rings out, we see a little girl in the road, that we hear makes the car crash. We J-cut from a bloodied car anterior that is swerving, to the LAST SUMMER text, we see the car swivel as it turns into a tree.

We return to black screen before we see the impact.

In a wide angle, silence fills the space until we hear the panting and pained hissing, as DILLAN comes into the frame, looking back and running, losing his footing for a second, before continuing off-frame.

There is a low, close, growl until suddenly, in a rear view angle:

DILLAN, white cishet "rebel" with a buzz cut, early 20s-30s, runs from out of the woods, covered in blood. He seems to be soaked in it. He'd be running faster if his hand weren't covered over some deep wound. It bleeds beyond his grasp on it.

We're not sure of where he is running from or to, but he starts at the beginning of a row of houses, and beats on the door at each one.

Each one, no one answers.

We catch him at his third door.

DILLAN

(regaining his breath)

Please help me--I'm hurt really bad, and there's this...this animal after me, I think...I lost it about a while back, I just need a phone...

There's no answer at this one either.

DILLAN (CONT'D)

(knocking again urgently)

Please...anyone, please...!

2.

Beat.

DILLAN (CONT'D)  
(whispering)  
Fuck.

He looks back as if being called. We look to see what he sees, an empty road behind him. We cannot hear anything, see anything--or anyone, but it makes him shiver and gulp as he begins to run again.

He runs through the backyard, and towards the back of the house, urgently looking for somewhere--something to hide/in.

He notices, just a fence over, is an open basement with light coming from inside.

He looks back once more, weighed between two options.

Within seconds, he runs towards the basement, jumping the fence of the first house and running inside. He closes the doors behind him, and pulls out his cellphone, turning on the flashlight feature.

His flashlight is the only light we see as he catches his breath. He freezes and starts to hide when he hears footsteps coming down the basement steps.

He squeezes himself into the tightest corner of the room, next to storage containers, hiding underneath a tarp.

He turns the flashlight off.

Dillan, once shaking, now quiets a little when he hears the voice of a little girl.

STRANGER  
(offscreen)  
...H-Hello? I-Is anyone there?  
Daddy? Are you down here?...

A little girl in her pajamas and footies is at the end of the stairs. He pokes out his head, looking to see her. We follow his eyeline, watching the pair of two socked feet that hesitate with newfound fear.

Dillan swallows as he works through his process. With her back turned, he cautiously watches her struggle to turn a flashlight on and shakily aim it towards different corners of the room.

Dillan curses to himself, and settles on a decision. She gasps when she sees Dillan, who raises his hands defensively. He goes to cover his eyes as she shines the light.

3.

DILLAN  
(cautious)  
I'm not...I'm not bad....

ECU of Dillan's sweaty face,

DILLAN (CONT'D)  
Sweetheart, I need you to find  
Daddy, and tell him there's a man  
who needs medical help in the  
basement...

STRANGER  
...But what about the little girl  
who needed help? Don't you  
remember? Out on '85?

He focuses on the girl now as he begins to see through the light. She stares horrified at first, before her big puppy dog eyes stretch, her mouth open and full of teeth. She adorns black eyes and a tire mark on her chest. It's tracks are deep within her pajama shirt and skin, her skin reddened, ripped, and charred.

Dillan, now alerted, looks to the little girl.

We don't see her face, but we see Dillan's, whose hair turns white as snow as she now lunges at Dillan, blood beginning to splatter on the screen.

FILM TITLE: EAT ME!

[Begin the opening credits]

We are on the frozen, monotonous face of Dillan in his last moments of fear. Dillan's screams peak, faint and gurgle weakly in the black screen.

CUT TO:

ACT I, SCENE II

2

INT. BASEMENT, NIGHT - CONTINUOUS

2

Score suggestions; something like the 'Coven' theme within American Horror Story. Something distinctive yet completely original.

The little girl, now covered in blood, drags the bloodied carcass of DILLAN across the floor and towards another room out of the frame, leaving a trail of blood as she does so.

4.

We continue through the opening credits. We see the little girl walk slowly into a river whilst holding DILLAN'S DECAPITATED HEAD.

Beat.

An Asian-American woman, MIA GRACE, mid to late 20s, emerges from the water, a CU of her eyes as she lifts from out of the water naked. We watch her walk calmly out into the woods from once she came.

Cut to black. Enter MONTAGE:

3

EXT. GREENVILLE, TOWN - MORNING

3

[As we see B-roll of the small town-turning-city, we hear LIZZY BARDOT'S CHICK HABIT--or a really wonderful cover.]

We focus on a town sign that reads, 'WELCOME TO Greenville'. Another phone notification rings, as we see a quick INSERT of EMERY'S phone, text appearing as we see Juni's 'Good morning, bro' text.

Emery texts back, "Morning, brodie."

Text: Modern-Day.

- We see various shopping plazas, and attractions within this small college town.

- We see street vendors and ice cream trucks; Dad feeding his child ice cream for the first time, Mom taking a picture.

- We follow a car out of a parking lot where the GAS STATION ATTENDANT watches them suspiciously, before continuing to watch conservative news. A flyer for a conservative mayoral candidate is within the background of his business.

END MONTAGE.

We now follow the main character, EMERY, black American male, mid 20s - late 20s, behind the car that has just left the parking lot. The light turns green, but the car remains. Emery honks twice, as politely as he can.

The driver flips the bird. Emery flips it back.

EMERY  
(To himself)  
Fuck you too, then. Bitch.

[End opening credits]

5.

He changes the song, and thus, turns off our opening credit music with it. The radio continues,

RADIO HOST

(V.O, rhythmic/fun)

This is Bobby Jean, the voice as smooth as the cup of Joe...that comes with your Jimmy Dean. Good morning Greenville. We're enjoying a peaceful and quiet Tuesday--but we all know its like this every day. In a second, I'll tell you about the fun things I'm sure you didn't miss over this last weekend: the Badgers may have lost the war--but hey, they'll have that victory one day. Who doesn't want to reign; rule the board? Coming after our short break, I hope you enjoy this classic:

'Everybody Wants to Rule the World' by Tears for Fears. Cut to:

4 EXT. CAR, IN MOTION - CONTINUOUS

4

ACT I, SCENE IV

A trailer starts. a 'FILM.SLY' pictures title card fades dissolves in and out.

U-JIN MYUNG, a successful Korean entrepreneur, drives in a luxury car.

YU-JUN

(in Korean)

그녀는 오두막을 포기하지 않을 겁니다.  
그녀에게 중요한 건 돈이 아니라 영적인  
유대감이라고요.

YU-JUN (CONT'D)

(English translation)

*She won't give up the cabin. It's not the money that matters to her, it's the spiritual ties.*

U-JIN  
(in English)  
*She's giving up that goddamn lot  
she's hoarded into her hut--you  
can't slither out of a writ\*\*. I'm  
on my way there now.*

TEXT TITLE: SUMMER 2003

5 INT. FORTUNE TELLER MAHALA'S HOME/BUSINESS - DAY 5

ACT I, SCENE V

U-Jin walks in, exchanges looks with his business partner and takes a seat. They issue her a Writ of Possession.

Mahala studies him carefully from her place.

U-JIN  
Listen...we don't want to leave you  
completely dry...Let's make a deal,  
gypsy.

TEXT TITLE: BE CAREFUL WHAT YOU SOW.

U-JIN (CONT'D)  
(to Mahala)  
You can either hand it up now, or  
you can hand it up after jail.

MAHALA  
(spits)  
Curse you, Myung. You'll rot in  
hell for this.

TEXT TILE: IT MAY BE WHAT YOU REAP.

MAHALA (CONT'D)  
One day, you're going to have to  
face the reflection of your soul.

The two of them exchange dramatic glares.

6 INT. U-JIN'S HOME - NIGHT 6

ACT 1, SCENE VI

Ji-Min, 12-14, U-Jin's teenage daughter, sits on her bed, cradling her knees.

JI-MIN  
 (somber)  
 Did you make that woman leave,  
 Daddy?

U-JIN  
 (soft)  
 It had to be done, Gongjunim. But  
 she's going to be fine.  
 Everything's going to be fine.

JI-MIN  
 (First in English, then in  
 Korean)  
 I hope so. I love you, Daddy.

U-JIN  
 I love you too--get some sleep  
 okay.

TEXT TILE: FILM.SLY PICTURES PRESENTS...

7 INT. CLASSROOM - (SCHOOL) DAY 7

ACT I, SCENE VII

Ji-Min is taking a test when suddenly, she begins scream in pain and convulse. Her teacher runs to her side.

Insert: Ji-Min's eyes turn black. Crosscut between a black screen and the following scene:

- Ji-Min screams in pain. Her body cracks and pops and she transforms.
- Her classmates scream around her, running for the door.
- Ji-Min turns into an arachnacentaur (half-woman, half-spider). She jumps onto the ceiling, beginning to swallow and eat her fellow classmates.
- Blood and viscera splatter against the window, screams coming from within.

8 INT. HIGH SCHOOL - DAY 8

ACT I, SCENE VIII

U-Jin runs behind police tape. Police try to stop him, ad-libbed "Sir, you can't go in!" But he screams, "My daughter's in there!".

8.

As he enters the high school, and the doors close behind him, Ji-Min crawls from out of sight. He looks in horror.

JI-MIN  
(innocent voice)  
Daddy?

HARD CUT TO:

ACT I, SCENE VIX

9

INT. HIGH SCHOOL - NIGHT

9

Ji-Min attempts to stab her father with one of her spider legs. She misses only by a few inches.

U-Jin runs through the halls. There are different scenes of him running from his daughter, having to fend her off.

TEXT TITLE: He can run.

U-Jin runs through a library, one of the shelves nearly crushing him as she chases behind.

TEXT TITLE: He can hide.

U-Jin holds his hand over his mouth, Ji-Min sensing him, sniffing for him. We see how grotesque she has become.

TEXT TITLE: But he can't escape--THE CURSE OF JI-MIN.

She stares blankly, but the screen nearly glitches again as she screams.

END 'TRAILER'.

10

INT. KITCHEN, COUNTER - MORNING

10

ACT I, SCENE X

In a bird eye's view, we see fruits blending inside of a blender. EMERY makes a protein shake as he talks to his best friend, cishet black male, JUNIOR/"JUNI" [Joo-Knee], late 20s to early 30s, on the phone.

Emery reaches for the protein powder within the cabinet, he turns of the trailer, and places Juni off hold.

EMERY  
(first as V.O, opening the  
jar)  
(MORE)

EMERY (CONT'D)

//Dunno...Don't really fuck with spiders.

He scoops for protein.

JUNI

(groans)

I know you were going to be a puss-pop about it.

EMERY

I'm not being a 'puss-pop'//I don't fuck with demons and I watched Hereditary with you, didn't I?

He takes a butter knife and shaves some from off the top, turning to the phone.

JUNI

First off, asshole, you pre-ordered tickets. I did not pay last time, you did.

EMERY

I did?

JUNI

Yeah.

EMERY

Shit.

JUNI

Second of all, I don't do dolls, and even still, I went to go see that fucking one with the dancing little--

EMERY

(laughing)

--It's called--

JUNI

--I know what it's called. You know we don't say her name. Anyway...you owe me.

EMERY

(chuckling)

She Whom Shall Not Be Named...

JUNI

Oh, go to hell...

10.

Beat as they laugh together. Beat.

JUNI (CONT'D)  
...Would you do it for a Scooby  
Snack?

EMERY  
Mmm...

JUNI  
Okay, you drive a hard bargain. I  
respect that. Well...how about  
this? A little birdie told me that  
Mia Grace is going to opening  
night.

EMERY  
(interested)  
...Of that shit?

JUNI  
Yah, the very same. Look, you can  
go say hi, ditch me to be with her  
if you want to...but we watching  
this movie, 'kay?

Beat.

EMERY  
(genuine)  
...I thought she wasn't coming  
back...

He averts his attention to the OBITUARY on the wall. We don't  
linger on the details.

JUNI  
(pause)  
I-I don't know...They say Gallagher  
must've convinced her to come back  
for one final year. You know...you  
really should consider coming back  
too. We leave tomorrow morning...

EMERY  
(disbelief)  
Isn't it too late?

JUNI  
No. You know Summer Lakes always  
needs the hands. It's ongoing.

EMERY  
So I'm a commodity.

JUNI

Shut the fuck up--but, nah seriously. We started there as kids, man. That's how we became friends...I don't know... I-I honestly don't wanna force you but let's tie it all up with a bow, huh? End it where it all started...

EMERY

(distant)  
...Yeah--maybe...

JUNI

...Tony lost the job so, he's not coming back. Neither is his boyfriend. It's someone new this year, and I//

EMERY

(changing the subject)  
//I'll go watch the movie with you. Maybe I'm not giving it enough of a chance...

JUNI

Y-Yeah...

Yet another beat.

EMERY

I...should be able to tell you by the end of the day--I open today...

JUNI

Oh yeah--you have been working at Paul's.

EMERY

Need the extra cash so...

JUNI

How much did it end up being...?

Emery hesitates as he recalls. He thinks about the exact number

EMERY

\$27,420...and 82 cents.

JUNI

You're fucking me.

EMERY

(matching Juni's tone; a  
hint playful)  
I'm not gay.

JUNI

(disbelief)  
\$27,420? For heart surgery? The  
stupid fucks...

EMERY

Yeah, fuck big pharm...

JUNI

Yeah. Fuck it raw.

EMERY

Anyway, I'll probably know more  
about the movie than you do by the  
end of the day.

JUNI

That's okay--I'll have the tickets  
by then. Take it to your boss, tell  
'em you need that day off. It drops  
on the last day after we leave. Lot  
'f us are thinking about going  
together. I'm gonna go, but  
Emery...Seriously man, just...just  
consider it. We'll have a full  
staff, and it'll be just the OGs  
this round...it'll be like old  
times. Before shit got ...weird.

EMERY

...I-I just...I can't promise you  
anything, Juni.

JUNI

I don't want a promise--I just want  
some consideration. I get it--oh,  
that's my mama. I'll holler later,  
boy.

EMERY

Alright.

JUNI

Bye, bro.

EMERY

Bye, Joon. Love you.

13.

JUNI

Love you too.

Emery looks down at the frozen trailer, and the haunted woman who glares back in frozen silence.

11 INT. KITCHEN, COUNTER - CONTINUOUS 11

Emery finishes packing his book bag; phone, wallet, glasses case, water bottle, he folds a book on the occult and places it before he grabs his keys, bottles his smoothie, and starts from out of the house.

12 EXT. DRIVEWAY - CONTINUOUS 12

He gets in his car, and turns on his music.

As he does so, something akin to Type O Negative or Kwasi Kao plays--metal-rock-vibe.

As he drives down the street, we finally get the title of the film: EAT ME!

Music continues until he turns right towards work, cutting hard to:

13 INT. NOVELTY SHOP, "PAUL'S NOSTALGIC EMPORIUM" - DAY 13

Emery is stocking boxes within the back of the store. A call offscreen grabs our attention as we pan to his boss incoming into the room.

PAUL

I see you finished the clearance section...

EMERY

The only thing left is the Rowling collection--I didn't know if you wanted them reduced in clearance, or if you wanted them in the seasonal...

PAUL

(nudging it with his feet)  
Is this the box?

EMERY

Yeah--Paul, I can't find those indigo stickers. I've checked in the back.

14.

PAUL  
How much time do we have before  
Clara comes in?

EMERY  
Clara always comes thirty minutes  
late--that should give us two  
hours.

The phone rings while a customer walks in.

PAUL  
(sighs, walking and  
pointing to the box)  
Shit--can you get that for me?

EMERY  
You got it.

PAUL  
That might be the Halloween  
deliveries. Oh, fuck, um... and  
after that, we need to get those  
new movie posters and merch  
up//Hello?

No surprise. It's The Curse of Ji-Min; the movie mentioned  
earlier.

EMERY  
(dryly)  
Yeah, of course...

Paul goes to the phone in the office. Emery goes to the  
storefront, not paying attention as he opens up his POS  
system.

EMERY (CONT'D)  
(distracted)  
Hey, welcome to Paul's Nostalgic  
Emporium, how can we help--

He looks up and sees

MIA GRACE  
(innocently)  
Hey.

Beat. Initially, Emery doesn't know what to say. With nothing  
else in mind, he finally responds with,

EMERY  
Hey...

15.

The two look at one another in silent savoring. It's complex, there's hurt, yearn, confusion, and hope. She comes in with a DVD copy of 'Pulp Fiction' and three-fourths of a Blue Raspberry Fizz Frozen Drink (slurpee).

MIA GRACE  
(subtle flirtation)  
Long time, no see...stranger.

Emery chuckles a bit. They giggle as he gets himself together.

MIA GRACE (CONT'D)  
(giggling)  
You've always had the worst poker  
face...

EMERY  
Weren't you supposed to move to  
Sydney?

MIA GRACE  
Change of plans, pretty boy...

EMERY  
(a hint of reciprocated  
flirtation)  
Well, my, oh my...

They catch themselves before they become too obvious.

EMERY (CONT'D)  
(looking at his system)  
Making a return?

MIA GRACE  
What else do you premiere at a 13-  
year-old-boy-infested sleepover? It  
was either this, or Treasure  
Planet. And...I lost Uno, so//

EMERY  
Fair.

MIA GRACE  
(chuckling)  
You give them just enough, so you  
make them think they did some real  
damage. Bed at 10:30. Just thirty  
minutes after their regular time,  
they don't care...

EMERY

You've always been so good with them...

She looks at him, now with a hand on her hip, checking him.

EMERY (CONT'D)

What?

MIA GRACE

Didn't you promise that you were coming back to Summer Lakes?

EMERY

I did...once upon a time.

MIA GRACE

Uh huh. What changed?

EMERY

A lot.

Beat.

EMERY (CONT'D)

Look, all due respect...I guess some things just change.

MIA GRACE

I guess so. It's a shame. This is my last year doing it.

Emery stares in shock. She's been a summer camp counselor since she was their age--and a camper herself.

EMERY

(polite disbelief)

I heard...Wow...

She nods. He stares at her one more time, searching her face for a hint of a joke that never comes.

EMERY (CONT'D)

Bullshit.

She shakes her head.

EMERY (CONT'D)

How come?

MIA GRACE

(calming herself after initial excitement)

I want that master's.

(MORE)

MIA GRACE (CONT'D)

And I'm sick of...I'm sick of being around here. There's nothing out here anymore. Except for...sorry, not to ramble. I finally got that full ride...

EMERY

(knowing)

Howard...Congratulations.

MIA GRACE

Thanks.

EMERY

Hard work most definitely paid off...

MIA GRACE

But the breaks along the way was what mattered. Thanks for showing me Pulp Fiction, by the way.

They share a soft laugh. He inspects the DVD--spotless. He places it inside a preview runner, the disc plays normally.

EMERY

And...you've just got your deposit back.

MIA GRACE

Ninety-five cents adds up, you know.

EMERY

It does.

She starts into a laugh, calming when she sees his demeanor.

MIA GRACE

Well, look...I needed to stop by and drop that off anyway, but...

She reaches inside of her back pocket, and passes him a folded, familiar, yellow employment application. They exchange looks when he sees the form.

MIA GRACE (CONT'D)

...I miss having you around. You've been the only guy I know not to think with his dick.

EMERY

Of course not, I'm always going to be respectful.

18.

MIA GRACE  
Right. Well, if you respect  
me...you should come join us. For  
one last summer.

Beat.

MIA GRACE (CONT'D)  
(playful pout)  
For me? Before I'm miles, and  
miles, and miles away? Possibly  
forever and ever?

He looks at her and smiles, shuffling the disc back into a  
shelving cart of DVD returns.

EMERY  
I'll think about it...

She unfolds the paper, passing Emery a pen from the mug near  
the register, pointing at the highlighted line. They exchange  
looks.

MIA GRACE  
C'mon...you never break a promise.  
Especially not an aged one.

She still has a place in his heart. He gives an exasperated  
sigh as he signs.

EMERY  
Fuck it, I guess...

She leans into the counter.

MIA GRACE  
(whispering)  
Let's just say, Gallagher kept you  
in mind.

EMERY  
...What type of ominous shit is  
that?

She then takes the application, ripping off a pink copy,  
writing her phone number down on the paper.

MIA GRACE  
Just in case if you have any  
questions about onboarding...

Insert of her bubbly, Disney-like handwriting 'Mia Grace -  
578-431-5432'

She walks out, walking out of the store, Emery studying her. They play this courting game as if they don't notice each other noticing. As she leaves, Paul enters

PAUL  
(playful)  
Didn't I tell you to stop flirting  
at work?

EMERY  
(playful)  
I don't flirt at work.

PAUL  
What the hell was that?

EMERY  
Well, that was flirting, but I  
don't usually flirt at work. I  
don't intend to...

PAUL  
Uh-huh. Except that one?

EMERY  
Except that one.

PAUL  
You know each other?

EMERY  
Yeah...we're working together this  
summer...We almost dated.

PAUL  
Oh...good for you....

He catches a glimpse of her as she walks back towards her car.

EMERY  
You sure I can come back in autumn?

PAUL  
(passes stickers to Emery)  
C'mon. What would I do without you?  
Go. Hell, if I worked with her, I  
would leave for the summer  
too...I'd probably work year round,  
heh. Here, I found a row of these,  
the rest of them you can give out  
for free.

EMERY

Sure...

PAUL

And hey--don't come back with any  
kids, okay?

Paul playfully slaps Emery's shoulder. The late afternoon fades into night, we watch the sunrise rise and fall into moonlight.

14

INT. EMERY'S HOUSE, RONI'S BEDROOM - MIDNIGHT.

14

ACT II, SCENE I

In a wide angle, we see a bedroom door opening in the background as RONI, Emery's mother, 40s-60s, asleep in bed. Around her on her bed are various things; dishes with old food, empty soda bottles, and pill bottles. He's just gotten home.

EMERY

(whispering)

Mom?

He comes into the room, smiling softly as he sees her. He picks up the trash bin in the corner of the room, and silently begins to clean around her. When he's done, he sets down the trash bin, and goes to kiss his mother. Roni wakes softly.

RONI

Hey, baby girl. You just getting  
home?

EMERY

Y-Yeah...I was training our newbie.

Roni laughs as they kiss each other on the cheek,

RONI

(mocking him; half asleep)  
*Our newbie.*

EMERY

Mom, what are you doing?

RONI

(half-asleep whine)  
What?

EMERY

I don't even know how you fell  
asleep...shuffle over a bit, I'll  
fix the bed.

He takes the sheets and tucks her in, moving with the routine  
and certainty of a doctor.

EMERY (CONT'D)

It's hot in here...I'm turning it  
down.

RONI

(half-asleep)  
Not too much, please...

EMERY

I know, Mom...not too much.

She wakes up as she sees the merch shirt Emery has layered  
over his uniform.

RONI

(still a bit half-asleep)  
What the hell is that on your  
shirt?

EMERY

It's a gift for Juni...it's for  
this movie coming out...

RONI

Jesus, it's hideous. That thing  
almost have me a heart attack...

He looks over to the portable oxygen machine next to Roni's  
bed, *tsking*

EMERY

(raising her oxygen mask  
for her to see)  
Maybe it's not the shirt. You were  
getting tired, why didn't you turn  
on your air?

RONI

(groaning, sarcastic)  
Shuddup, Emma...

We catch his reaction in a medium close-up as he puts the  
mask on his mother. He turns on the air. There; she can now  
sleep comfortably.

EMERY

Did you eat?

RONI

(taking the mask off her  
face)

Yes.

EMERY

What was it?

RONI

(taking it off again)  
The rest of that lasagna you made  
and some peas.

EMERY

(adjusting the mask)  
Thank you. Love you--I'll leave you  
alone.

RONI

Goodnight, baby...

EMERY

Love you. Goodnight.

He watches her fall asleep before he shuts the door, and continues with his night.

15 INT. EMERY'S HOUSE, EM'S BEDROOM - LATE, LATE NIGHT. 15

ACT II, SCENE XIV

Emery, comfortable, is now carrying a beer and a big bowl of something reminiscent of cheese puffs, enters his bedroom, and slowly closes the door, leaving it ajar just in case.

As he settles, we see various OCCULT paraphernalia and movie posters: THIRTEEN GHOSTS, THE EXORCIST, etc. They play THE SIREN, a multiplayer co-op game, where they must haunt and capture a monster known as 'The Siren'; a woman with long hair over her face, skeleton-thin elongated limbs and nails.

Occasionally, we cross cut in between Emery and the game he plays.

JUNI

(V.O, over a headset)  
//You a ho...

The two continue the conversation as they play, Emery's eyes focused on the game.

EMERY

//What I do this time?

JUNI

(aggressive yet jokingly)  
You know I've been made Secretary  
this round, right?//

EMERY

(chuckling)  
//Juni...

JUNI

(immersing; playful)  
//Don't fucking Juni me. I poured  
my heart out to you. I talked about  
us being boys, for more than 15  
years by the way--I've seen you  
grow and blossom. You've seen me...

EMERY

(playful groan)  
//Juni//

JUNI

// You didn't want to come back for  
your old pal Juni, but you wanted  
to come for Mia Grace... Come on,  
we gotta go this way...

Cut: Juni's character running in a direction with Emery following.

EMERY

How do I know you didn't send her  
in there after me?

JUNI

W-Wait a minute, she stopped by  
your store today? Fuck...that would  
have been pretty smart...

EMERY

Don't bullshit me, ho, I know you  
had something to do with it.

JUNI

No--Scout's honor. I could've sworn  
she was supposed to be coming in  
tomorrow morning...ah, fuck it.  
Guess it doesn't matter...

EMERY

(slight chuckle)

She practically forced my hand. She came in...and, she hasn't changed at all...

JUNI

Well, shit, I might've manifested you a favor.

EMERY

Mhmm.

JUNI

(half-comedic)

But seriously...thank you for coming even though you're a fake ass ho who put pussy before your best friend...You won't regret it. I promise.

EMERY

I hope not, man...But I trust you. I do.

JUNI

Look, I know what happened two summers ago...Dillan was a dick, but he hasn't been back since. None of them have...besides Mia. We've changed every policy we can to be more inclusive. You should've never had to deal with that, and we all know that//

EMERY

//I'm a fucking poster boy now...//

JUNI

(stern)

No. You know me, Em. I promise; between Mia Grace being this year's lead, for the last time. And me on everyone's ass this year...you're straight man, I promise.

EMERY

I'll just leave in handcuffs if not.

JUNI

We won't let it happen//AH FUCK

EMERY  
//WHAT//FUCK!

THE SIREN CATCHES THEM; She slashes at JUNI, immediately killing him before jump scaring EMERY--his screen flashing: WRONG TURN. Finally, after a few moments of digitalized gurgling and moaning, the 'Continue?' option beams...

EMERY (CONT'D)  
I told you she starts West.

JUNI  
Shut the fuck up, nigga...Anyway,  
welcome aboard.

16 EXT. BUS STATION STOP - LATE MORNING

16

ACT II, SCENE XVI

A charter bus awaits all of the Summer Lakes counselors. People are pulling into the drive way, walking towards the bus, unloading their cars, etc. As Mia Grace looks over a clipboard and looks at the time, the new program leader, GENESIS, 30s - 50s, mature, sweet but feisty black woman, looks out of the bus.

GENESIS  
(to Mia Grace)  
You sure he's coming, baby?

MIA GRACE  
I'm sure, Gen. Thanks for the wait.

Another feminine's voice carries offscreen,

LILY  
//Mom...we're going to make it on  
time...right, M.G.?

We see Lily wave at Mia as she helps to pass out road trip snacks to the other counselors. Mia Grace waves back with a soft smile, watching Lily.

MIA GRACE  
(softly)  
Right.

GENESIS  
(calling after 'Since')  
Eh...it doesn't hurt us too much  
either way, I guess.  
(MORE)

## GENESIS (CONT'D)

Since some of us forgot to fill out  
our direct deposit forms...perhaps  
we can catch up on that.

The rest of the bus, all wearing the same summer camp  
counselor yellow, groan. Some laugh; some ooh at the remark.

## GENESIS (CONT'D)

(sing-song at first)

It's your money...we just got to  
get on the road before 1:00--helps  
us beat traffic.

## MIA GRACE

He won't even take that long...

17 INT. BEDROOM - MORNING

17

Meanwhile, a duffel bag plops on top of Emery's bed. He starts to pack frantically. Though he doesn't search, he knows exactly what he's bringing. He packs binders, packers--other FTM accessories trans men need in order to 'pass'. He grabs his body tape and baby powder. He shoves it all into his bag and hides it from out of view, just finishing placing a pillow overtop of it as Roni comes in.

## RONI

(with two cups of coffee)

I'm just glad they're accepting you  
back...after everything.

She's placed his coffee in a to-go container. He goes to his mom lovingly, taking the cup and kisses her cheek. She takes a sip and leans against the door frame.

## RONI (CONT'D)

Juni called; told me everyone's  
waiting for you but not to rush  
since there's a lot of people still  
coming in...Mia Grace is really  
going to be there, huh...

## EMERY

Yeah...

## RONI

Baby//

## EMERY

//I know, Mom...I'll be careful.

RONI

Maybe you won't have to see her  
much...

EMERY

That won't be possible. She's our  
lead counselor. We're all going to  
have to report to her for different  
things.

RONI

But they never even confirmed if  
she//

He's finished packing. He is about to zip it until he turns  
to her

EMERY

//Mom?

She raises a hand; raising a silent white flag. It's a sore  
topic. But she looks to her son,

EMERY (CONT'D)

...You be careful around here, and  
make sure you eat, alright? I'll  
have free access to my own phone.  
And don't get too excited--I get to  
come home on the weekends.

RONI

No parties, I promise...Your Auntie  
is going to spend the week with me--  
just to make sure.

She walks closer and closer to her son.

EMERY

You call me if you need anything,  
okay? And turn your silencer off//

RONI

...Okay Dad.

She kisses and hugs him.

RONI (CONT'D)

Listen, if you're not going to  
shave it all off, can you at least  
just tame that caterpillar on your  
lip?

She passes him a razor as she turns to leave, following after  
him as he carries his bag.

EMERY  
 (calling after her)  
 Real funny, Mom...

RONI  
 (calling back)  
 I'm a hoot.

Before she leaves, she stares at the wall, at an OLD OBITUARY for a Summer Lakes counselor, DILLAN, who died the summer Emery was last. She takes another sip, and silently closes the door.

18 INT. BUS IN MOTION, CONTINUOUS

18

Emery sits, filling out the rest of his paperwork with GENESIS, as they become acquainted. She makes him feel at ease, making him smile and laugh as he fills out paperwork.

Mia Grace watches him from her own seat before she stares out of the window. Gen, or Genny, gets up from her seat

GENESIS  
 (to her employees)  
 Alright--we have about four hours until we get there guys. We'll have two stops--one right before we leave town, and another in about two hours. I nearly have everyone's forms, and in a moment, we'll do an icebreaker//

Some people boo.

GENESIS (CONT'D)  
 (playful)  
 //Shut up.

The crowd laughs.

GENESIS (CONT'D)  
 ...And then we can all relax. When we get there, we've had some renovations--so everyone gets a tour. After your training modules, please meet me in the dining hall for a meeting. Our campers will be coming into our grounds by 5 tomorrow. Okay?COUNSELORS  
 (staggered, then in unison)  
 Thanks, Gen...

GENESIS

Thank you guys! Before we break, I just want us to give a big round of applause to Mia Grace, for being a wonderful Assistant Program Manager and Lead. She is the reason we are all here today.

Everyone claps, including Emery. The two stare at each other for a moment before she waves and nods to the rest of the bus.

GENESIS (CONT'D)

And I would like to take a moment to welcome our newest two members, the first one, I know real well...my daughter, Lily...whose birthday is also today, by the way!

Lily raises a hand, smiling and waving as the crowd cheers.

GENESIS (CONT'D)

And the second, I am just becoming acquainted with...but I'm sure most of you may remember: Emery

The crowd cheers. Not as enthusiastically. But they cheer.

GENESIS (CONT'D)

Now, all hands and feet in the ride at all times, there is a very cramped bathroom in the back in case of emergencies. I also brought snacks, but just be considerate-- This is a beautiful bus, but it's compact: we will know if you fart.

She now returns to her seat, Mia Grace taking a moment to scoot into Emery's seat. Just before she can talk, LILY comes around,

LILY

(passing Emery the snack bin)  
Snacks?

EMERY

Sure, I'll take one...

He reaches in; he grabs some candy, and lifts it up shyly.

EMERY (CONT'D)

(a little awkward)  
Heh, my favorite...

LILY  
Seriously? Mines too. Lily.

EMERY  
Emery.

They shake hands. A beat as Mia sits patiently, staring at their hands.

MIA GRACE  
(sweetly)  
I'd like a snack please.

LILY  
Absolutely, love bucket.

MIA GRACE  
Thank you darling.

The two smile at each other as Mia grabs her snacks, candy, and soda. Lily goes off on her merry way. We look at Juni, who is already asleep, is leaned against the bus window with his headphones and sleep mask on.

MIA GRACE (CONT'D)  
(V.O)  
How do you feel?

Cut to Emery and Mia talking in the seat.

EMERY  
Like I'm coming back to my  
abandoned, rotting hometown...My  
own personal hell.

MIA GRACE  
Really? That bad?

EMERY  
You...you weren't there?

MIA GRACE  
Of course, not. Jesus, Emery. I  
would never do that to you.

EMERY  
Everyone said they thought they saw  
you...You really don't know what  
happened, do you?

MIA GRACE  
I was only told bits and pieces. We  
went to that logging competition,  
and...why? What happened?

Beat.

Emery shakes his head with a tense chuckle.

EMERY

I'll tell you some other time.

MIA GRACE

Sure...well, either way, thank you for seeing me off. I'll always be indebted for that.

EMERY

You're excited? Howard's big. A full-ride is big.

MIA GRACE

Grad school is big.

EMERY

Exactly.

MIA GRACE

I feel...small. Scared.

EMERY

Scared?

MIA GRACE

I've always been a big fish around here, sure, but...D.C's huge. What if I...end up being a small fish there?

EMERY

Well, you're the size of a whale shark so...

MIA GRACE

(snorts)

Thanks

EMERY

You knew that's not what I meant...dick.

MIA GRACE

I know...thank you.

She looks underneath the paperwork, at the journal he's been using for leverage.

MIA GRACE (CONT'D)

Ooh, what's this?

Emery lifts the journal suggestively, then opens it.

EMERY

Oh this? This is just...my  
intrusive thoughts on paper, I  
guess. Keeps me from combusting.

He flips through the pages; there's sketches upon sketches--  
ghosts, ghouls, goblins, demons, punctuations and at times,  
chicken scratch, and other times, perfect handwriting.

MIA GRACE

You've always been so talented...

Suddenly, they fall on a page with a sketch that resembles  
Mia Grace.

MIA GRACE (CONT'D)

(intrigued)  
What's that--?

Emery shuts the book playfully. He gulps, and smiles  
nervously,

MIA GRACE (CONT'D)

Come on...let me see...

He then, passes her the book shyly.

EMERY

...You can see it...

He looks away nervously towards the window. As she is about  
to open it, she closes it again, and passes the journal back.

Music starts to gradually build.

COUNSELOR A

(offscreen)  
Hey, Mia? I can't get this tag, can  
you help?

A sole, lone, friend and fellow counselor sits in Mia's seat.

MIA GRACE

(to Emery, she winks)  
Duty calls...

EMERY

What a pity...

MIA GRACE

Tell me some other time...talk  
soon.

He's smitten. He nods, and turns to a fresh page, beginning to grab a pencil and sketch.

Mia smiles and continues to help her friend.

(The music now peaks, DESIRE by MEG MIRES would be an awesome selection given the rights.)

ENTER MONTAGE:

- The counselors laughing and talking, ad-libbing, etc.
- The bus driving past the 'Welcome to Summer Lakes' sign, we see Emery's numb/stoic reaction.
- The counselors packing their clothes away, and talking amongst one another. Emery and Juni stay in their own corner.
- The counselors meet around the campfire, Gen amid them, talking through her highlighted checklist on her clipboard.
- As the group talks, Mia Grace glances at Emery occasionally, whom smiles back at times flirtatiously, and then nervously.
- The night ends in an adult party; Gen looks at a house hall that is now playing loud music and flashing lights within. She prays, rolls her eyes, and turns over.
- Meanwhile, Mia Grace and Emery dance amid the crowd; in slow motion, he hugs her close as they dance in a circle before breaking out into their own synchronous grooving. They stare each other in the eyes, enjoying one another, as certain stares and looks draw around.

END MONTAGE.

19

EXT. HOUSE BALCONY - NIGHT

19

MIA GRACE(V.O)

What happened to us?

They sit on the balcony, enjoying the breeze and the privacy for now. They pass a cannabis pen in between them. Of course it's Emery's.

EMERY

We've gotten older. I know, this place seems so different though nothing changed...

She chuckles,

MIA GRACE

That's not what I meant...You remember the summer before last.

EMERY

...I do...

Beat.

She's searching for a happiness that never comes.

MIA GRACE

(half-disheartened)

You don't smile the same, let alone smile at all...The first time was when we so happened to run into each other the other day...You used to come to camp so excited. That's what drew me to you...

She grazes her hand against his.

MIA GRACE (CONT'D)

I miss sneaking off. I miss late night parked car dates...I miss us. Miss what we were building...

EMERY

I just...I needed time.

MIA GRACE

I know. I get it.

EMERY

...There's some things you don't know about me. And I'm worried that if you knew them, you wouldn't like me the same. No one ever likes me the same.

MIA GRACE

...You haven't committed a murder, have you?

EMERY

(laughs)

No. Not yet.

They share a laugh.

MIA GRACE

You don't have to tell me tonight if you don't want to. But...I'm not perfect.

(MORE)

MIA GRACE (CONT'D)

I have some things too I'd rather the world not know. Sometimes, I don't even recognize myself...but I like you, Emery. I always have. I can't imagine anything that would change my mind...

COUNSELOR A

(distant call)

Hey, Mia--Genesis left us some paperwork in the den!

MIA GRACE

(whispering to Emery)

Duty calls. Come on.

20 INT. HOUSE, NIGHT - CONTINUOUS

20

Genesis comes to pick up the rest of the paperwork. Bodies scatter as papers are being passed to Mia Grace and Lily, who pass their completed form collections to Genesis. Mia Grace watches Emery, who goes into the kitchen for a snack.

GENESIS

(calling over crowd)

Sorry, guys, I know it's late. I'll get that paperwork and call it a night--leave you kids to your party...just not too much. And I want this house cleaned before sunrise//

She stops as she gets a call.

GENESIS (CONT'D)

Hold on...Mia, I think this is Bill, can you girls take over for a second?

LILY

Of course, Mom.

MIA GRACE

Yes ma'am.

Lily comes into the frame beside her.

LILY (CONT'D)

So, Howard, huh? Goddamn, congratulations, girl...

MIA GRACE

(laughs)

Thanks...

LILY

You know, I think I could do this for a long time...being a counselor.

MIA GRACE

Yeah?

LILY

You guys have fun. And, not just fun painting faces. You make time to have fun among staff, and...I really like that.

MIA GRACE

Well, don't get too comfortable with it. This is the first time our CEO is letting us do something like this.

LILY

Really?

MIA GRACE

Would you trust a group of young adults alone in a huge log cabin for an entire night without the campers?

LILY

(giggles)

I guess that's fair. Well I like it. It has it's benefits...

Lily and Mia Grace now watch Emery as he meets up with Juni. We see the two young men laughing in a quick two-shot. They laugh and talk.

LILY (CONT'D)

Some really cute benefits at that.

Mia Grace forces out a laugh through her looking at Lily. Suddenly, she can hear Genesis from another, distant range. Evidently not distant enough.

GENESIS

(into the phone)

A-Are you sure? I didn't...No, that can't be right... Two?

(MORE)

GENESIS (CONT'D)

No, of course it's not an issue but...I would've loved to have at least screened them first. Give me just one moment to check. Thanks Bill...just one moment.

She goes back into the room,

GENESIS (CONT'D)

Mia Grace, could you come here for a second?

MIA GRACE

(to Genesis, then Lily)  
Yeah sure...Hold down the fort, will you?

LILY

You can count on me, Captain...

MIA GRACE

Thanks...

Mia Grace goes off. As she takes the call, her smile fades

MIA GRACE (CONT'D)

Hey Bill. How's Okinawa?...What? Two transfers--I mean, no, not from what I could see but...We already are fully staffed at this point. There's no other location that might...Okay, I'm going to go check my email, because I actually didn't get that...okay, okay, I'll pass the phone back to Gen...thanks Bill//

There's a knock on the front door. Mia Grace passes the phone back, but her attention averts when she hears the door.

GENESIS

(to Mia, then responding to the knock on the door)  
We had two counselors transferring in?//Who's that?

MIA GRACE

(to Gen)  
I'm not sure. I'll check it out. I'll be right back, Gen...

We follow Mia Grace, listening to Gen's conversation in the background.

GENESIS

GENESIS (CONT'D)

(to Bill on the phone)

Huh? Oh, sorry--no, sorry Bill, there's a knock at the door. That's them?//Shit...We can make it work. We can make it work. The girls can have some extra help with getting things organized. Yeah, I'm sure...No, no I'm sure. It'll work...All's well that ends well. No worries, thank you...okay, bye bye.

As she goes to see whom it might be, she sees Juni and Emery already going towards the door. They open it, Emery staring as ANTONIO "TONY" BARBA, a not-so-ex counselor enters with DEREK FREEMAN--the two main culprits of last summer's prank alongside Dillan. Tony doesn't even notice when he sees his friends, bumping Emery as he slides by

COUNSELOR B

IS THAT FUCKING ANTONIO!?

Most of the room cheer as they reunite with these two. Juni and Emery stare, Emery beginning to walk away, Juni following after him.

JUNI

Emery, Emery--wait!

Mia Grace sees them both, immediately headed towards them,

MIA GRACE

What the fuck are you two doing here?

DEREK

Well, hello to you too, Mia Grace...

TONY

Yeah facts, you're still your... angry self.

His eyes scroll her body. She notices, crossing her arms,

DEREK  
 (looking to Tony)  
 We're your new transfers--we were  
 working at the Springfield campus.

TONY  
 But...they shut down due to a COVID  
 outbreak, so...

MIA GRACE  
 So we're stuck with you.

TONY  
 I guess so. Where's the beer?

MIA GRACE  
 I don't know if we have any left.

TONY  
 Um...this is the only night in  
 three months I get to drink. I'm  
 finding beer.

Tony goes off into the crowd, immediately howling as he roars  
 along some of his long-lost friends and reacquaints. Mia  
 Grace looks to Derek, who leans against the wall, his body  
 language reads flirtatious; hers, repellent.

MIA GRACE  
 (impatient)  
 What?

DEREK  
 Make any hot friends yet?

MIA GRACE  
 (triggered; disgusted)  
 Get the fuck out of my face, Derek.

Derek shrugs, joining Tony, calling to his friends as he  
 walks offscreen.

Juni walks into frame and finds Mia Grace, whispering in her  
 ear.

21 INT. LOUNGE - CONTINUOUS

21

There is a den within this cabin. While it is full of bar  
 games and billiards i.e. Pool, darts, corn hole, etc., It is  
 secluded for the moment. In which Emery is taking to his full  
 advantage.

In comes Lily, who stops in the doorway and knocks softly enough for Emery to hear.

LILY  
(observant)  
...You're not with the rest of  
them?

EMERY  
No...no, I get anxious sometimes in  
crowded places, so...

LILY  
(unconvinced)  
Uh-huh. While I'm sure some of that  
is true...

Emery looks up at her.

LILY (CONT'D)  
(knowing)  
It has something to do with those  
dick holes who just walked in,  
right? You were enjoying yourself  
up until then.

Emery chuckles a bit, a little of that frustration melting.

EMERY  
I guess you could say that.

She nods understandably, gentle; she can feel his tension.

LILY  
Well, look... Please don't let it  
ruin your night. We're not going to  
have another get together like this  
until we're all ready to go home.  
There's the movie, but...I'm not  
much into horror myself...

EMERY  
Wait. Seriously?//

LILY  
(redirecting his focus)  
//Listen...they act like total  
douchebags already, and I've known  
them for less than five minutes.  
They're not worth me becoming  
acquainted with...so they can't be  
worth you having your night ruined,  
right?

41.

She places a hand on his.

LILY (CONT'D)  
I'd say...have fun in spite of  
them. You'll be surprised how  
bothered people get knowing your  
happier not acknowledging their  
existence. Find some fun somewhere  
else maybe...

He realizes that she's flirting with him.

Just at that moment, Mia Grace and Juni open the door.

They both freeze, a hint of both guilt and tension within the  
air.

LILY (CONT'D)  
Oh, Mia! Sorry, things kinda went  
crazy after those two arrived. I  
noticed Emery was upset, so...I  
thought I'd talk to him a bit.

MIA GRACE  
Thanks, I was actually just coming  
to do the same thing...Um, would  
you mind giving us a moment?

LILY  
Oh, um...of course not. I'll see  
you guys downstairs...You're going  
back downstairs, Juni?

JUNI  
Yeah; you want some more punch?

Their conversation trails off as the door closes behind Lily.

MIA GRACE  
(cautious)  
...Emery? It's not what you think.

He's pissed.

EMERY  
It doesn't matter.

MIA GRACE  
(knowing better)  
Emery.

He raises his arms in defense, passionately speaking until he  
notices the volume of his own voice.

EMERY

( 'calming' himself)  
It...They're here. What can I do,  
you know?

MIA GRACE

We're literally just finding out  
ourselves, Em. I didn't know  
anything about them coming here, I  
swear.

EMERY

No, I know you didn't. It's just  
either way...I now have to work  
with two people who...

MIA GRACE

...What?

He hesitates. He doesn't want to say.

EMERY

Nothing.

MIA GRACE

(becoming impatient)  
No. Don't do this--this is  
what...this is what made us end  
last time. Say it.

A final beat.

MIA GRACE (CONT'D)

(snapping)  
You have something to say, so just  
say it--

EMERY

--You know everyone I asked if  
they'd seen you in the woods that  
night. With Dillan , Tony,  
Derek...Lisa. They said you were.  
That they visibly saw you. They  
could hear you laughing. Juni even  
told me he heard you all went  
swimming after that.

MIA GRACE

...I don't remember any of that...

EMERY

You don't--you don't remember?! Mia  
Grace, were you there that night or  
no--

MIA GRACE  
 --L-Like I said--

EMERY  
 --You know what? I...

Silence fills the room. Emery takes a moment to steady himself, beginning to rub at his thighs.

EMERY (CONT'D)  
 We'd just finished canoeing.

MIA GRACE  
 Emery, you don't--

EMERY  
 (stern)  
 No, I do. I do.

He recalls the 'prank'. As he explains, he gradually becomes more and more upset, fighting back tears by its conclusion.

ENTER FLASHBACK:

22

- INT. CAMP KITCHEN - LAST SUMMER, DAY

22

Emery and Mia are cooking together. Emery is cutting the hotdogs, as Mia prepares platters of beans and a side of chili. They are talking and very much in love.

They kiss for a brief moment before returning back to cooking, Mia stealing glances of Emery as he focuses on the hotdogs, cheeks flushed.

EMERY  
 (V.O)  
 We'd just finished canoeing. We'd all came back to camp and we'd been given cooking duty for the week. Tony was pissed--he'd wanted me to switch shifts and I told him I would but never did, and I guess that pissed him off. I remember because you laughed at me for cutting them diagonally. You thought that was so weird...We decided to meet up late night at the river--just us.

He emerges from the woods into the frame. He looks around before he strips and jumps into the river.

EMERY

(V.O)

And like a dumbass I listened. I waited until the water was freezing...and when I went to go find my clothes...they weren't there. I had to come out of the water at some point...right? I found a pair of shorts, waiting for me by the pier. I remember thinking, 'Now I know someone's fucking with me...' I thought it was you...

- EXT. WOODS, NIGHT - CONTINUOUS

Derek, Dillan and Tony wait behind a rock with two female friends, LISA, and Mia Grace. He wears the pair of shorts, immediately beginning to panic the moment he realizes they are a PAIR OF DISSOLVING SHORTS. When Emery nears, they jump from out of their hiding spots, filming, taking photos, calling Emery slurs and by his dead name, carelessly laughing. The light is blinding Emery, he turns the other way, but the red light has already been flashing.

EMERY (CONT'D)

(V.O)

Tony, Dillan, Lisa, Derek...I'm used to faggot, dyke, bitch, crossdresser. It wasn't the name-calling. It was the fucking recording...They'd threatened to upload it and I...I-I fucking lost it.

Lisa and Mia Grace try to derail the confrontation, telling Dillan, Derek and Tony to stop--to no avail. Dillan pushes Lisa out of the way, Mia Grace running to her, guiding her to safety. Dillan flashes a photo of Emery naked, Emery fighting to cover both himself and his eyes, blinded by the several flashes. He then launches at the boy, punching him dead in the nose. He is able to knock Dillan down and start decking Tony before Derek begins to fight and jump Emery alongside him. He fights like a cornered animal to the very end.

- EXT. WOODS, NIGHT - CONTINUOUS

A crowd forms as police lights fill the frame. Their silhouettes show through the red and blue.

Emery is getting escorted out in a blanket, bruised and swollen from a fight. Tony, Dillan, and Derek look worse, and are taken to the hospital.

END FLASHBACK.

INT. HOUSE, SECLUDED BEDROOM, NIGHT - CONTINUOUS

Mia Grace tears up as she stares at Emery, who is now deflated as he recalls the memory.

EMERY

You know I had to go to court for that?

MIA GRACE

(beginning to break down)  
Emery--

EMERY

And the only reason why I am not in jail now is because the judge ruled in my favor. She didn't think it was a prank. I'm already a *freak*, Mia. People already don't like me now. And now they have this...*monster* caught on camera. I just finished court-appointed therapy six months ago. That was just more salt on the wound for me.

MIA GRACE

I...I...

He waits for her words, growing more frustrated by her silence.

EMERY

And the worst part? Is that I don't even use social media sites with real profile pictures because God forbid I find myself on some *freak show circus* website for the world to see. So if that's something that you can't remember being there for or not, let alone contributing to that...then I don't know if I want to build this anymore...

MIA GRACE  
(reaching out to him)  
Emery, please don't say that--  
please, if we could just talk for a  
moment--

EMERY  
(retracting his arm)  
--Don't touch me. Oh, but, here:

He throws his journal on the bed.

EMERY (CONT'D)  
(to Mia Grace)  
For closure.

MIA GRACE  
Emery, no, please--wait, wait, wait--  
-!

He closes the door behind him, Mia Grace begins to unravel.  
She sits on the bed, crying softly as she know goes to open  
the journal.

EMERY  
(V.O)  
I didn't know you liked poetry.

MIA GRACE  
(V.O)  
Oh yeah. You wanna hear my favorite  
poem? I'll give you my favorite  
lines.

EMERY  
(V.O)  
Lay it on me.

Enter Flashback:

For every couple of lines, we see sketches of Mia Grace with  
Maya Angelou's poem written on each page. She looks beautiful  
in each one.

We see them sitting by the river together; she eats as he  
draws, there's a sketch reminiscing that day.

MIA GRACE  
(V.O)

"Men themselves have wondered what they see in me. They try  
so much but they can't touch my inner mystery. When I try to  
show them, They say they still can't see.

47.

I say, It's in the arch of my back, the sun of my smile, the ride of my breasts, the grace of my style. I'm a woman phenomenally.

Phenomenal woman,

That's me."

25 INT. KITCHEN, FLASHBACK - DAY

25

EMERY

Maya Angelou.

MIA GRACE

Call me basic.

EMERY

No, it's a beautiful poem.

MIA GRACE

That's the one my mom used to tell me all the time. When I was feeling insecure about my looks...or my body. It's dumb.

EMERY

Well...it's not dumb, but I don't get it.

She looks to him.

EMERY (CONT'D)

You're one of the most beautiful girls I've ever seen. I'll never understand any time you ever feel insecure...sorry, I don't mean to sound so dismiss//

She kisses him.

He shyly returns back to cutting the hotdogs in silence, which makes her laugh.

END MONTAGE.

26 INT. EMPTY ROOM - CONTINUOUS

26

Mia Grace breaks down, burying her face in her hands as she places the book on the side. She rocks herself, and beat against her head as she sobs silently into her arms.

27 INT. HALLWAY, NIGHT - CONTINUOUS

27

ACT III, SCENE XXVII

Mia Grace, now with bloodshot eyes, walks out of the room.  
She runs into JUNI

JUNI

Oh, good. I've been looking for  
you.

MIA GRACE

Where's Emery?

JUNI

He stepped out for the moment. He's  
not going anywhere, the bus already  
left hours ago.

MIA GRACE

...Juni, can I ask you something?

JUNI

Yeah, shoot.

MIA GRACE

About last summer...

JUNI

Just give him a few days...It was  
really hard for him. I'm surprised  
you were able to convince him to  
come at all.

MIA GRACE

Do you think I was there?

JUNI

There were rumors...but I know you.  
You wouldn't do something like  
that. You don't even know the full  
story, right?

MIA GRACE

Where's Tony and Derek?

JUNI

Gen got tired, so she's given them  
homework to finish their campus  
onboarding on her porch. Why?

MIA GRACE

I need to find Emery.

JUNI

(a little defensive)

I'll keep my eye out...but if I know my best friend, he doesn't want to be found right now.

Mia Grace averts her eyes from Juni, a hint of guilt behind them.

28 EXT. HOUSE BALCONY - CONTINUOUS

28

Now agitated, Mia Grace finally finds Emery, stopping when she sees him and Lily once again together. He vapes as he wipes tears outside, Lily rubbing his shoulders and back. Tears well in Mia Grace's eyes as she stares at the two of them touching foreheads, Lily rubbing Emery's arms intimately.

She looks outside, within the distance, Tony and Derek still outside of Gen's cabin, smoking as they finish their paperwork. We see Mia Grace look at Emery and Lily one last time before beginning to walk from out of the party, and out towards the night.

29 INT. HOUSE BALCONY - CONTINUOUS

29

LILY

Oh, Emery...

He wipes tears,

EMERY

Okay. Sorry. That's enough crying for one evening.

LILY

I'm sorry that happened to you...I don't understand how people can be so cruel...

EMERY

Honestly, I'm numb at this point. It's kinda what I'm used to.

LILY

I suppose so...So, um, it's true then?

EMERY

Yeah...yeah, it is. If that...If that's not your thing, then I get it//

LILY  
//I mean, it's....it's not like...

Beat.

LILY (CONT'D)  
...Seriously?

EMERY  
(chuckle)  
...Yeah. Lily, you're not obligated to be sexually attracted to me. I'm not sure if I should even be focusing on that right now honestly...

LILY  
N-No, I know. I-It's just...I was all over you a couple of minutes ago, and all of a sudden...it's ignorant.

Beat.

LILY (CONT'D)  
Isn't it?

EMERY  
It's not ignorant to have the right to choose. It's you right to always choose. It's ignorant to...spend a lifetime emasculating or de-feminizing certain types that you're not 'supposedly' attracted to. More or less, anyway...We just want to exist. And live.

She nods.

LILY  
Everyone deserves that.

EMERY  
Everyone *deserves* it. Life is shitty enough. Let's not make it any harder on the next person.

LILY  
//You have so many people hung up on religion.

EMERY

(growing passionate)  
Or abusing it to defend their own judgment. I'm not asking to be adored. Or to be fantasized about, or...even be in the spotlight. The exact fucking opposite in fact. Your religion, or your past--or whatever the fuck people use instead of addressing their hate. I want my own home, my own wife, my own kids--why can't I have that?

Beat. He sinks, a bit solemn.

LILY

For what it's worth...you're an absolute dreamboat.

EMERY

(scoffs)  
...Thanks.

LILY

No, seriously. I mean, maybe if I were to ever be curious...I'd find your number.

She winks flirtatiously yet playfully; he laughs.

LILY (CONT'D)

No, but...my sorta true reason is dumb...and no, it's not religion.

EMERY

(guessing)  
...You have someone.

LILY

Sorta? I'm not sure. I can't make sense of it, and I want to be single but...

She shakes her head, at a loss of words.

EMERY

...Just don't wait too long, okay? There's plenty of 'dreamboats' who will make their mind up a lot quicker.

LILY

(giggles)  
Thanks. Promise you don't hate me?

EMERY

Just as long as you promise to stay  
friends with me.

LILY

Are you kidding? What would this  
summer be without you?

EMERY

And...thanks for, you know...Not  
many people care. So.

LILY

Hey. Don't mention it.

They look at one another gently. She kisses his cheek, and  
rubs his back once more before starting to head back in.

LILY (CONT'D)

Don't stay out here too long. It  
gets cold after midnight//

She pauses.

LILY (CONT'D)

...Can I ask an ignorant question?

EMERY

Only if I can have an ignorant  
answer.

LILY

(laughing)  
Deal.

EMERY

Shoot.

LILY

Do you...are you interested in....?

He waits for her to finish, but then immediately answers  
after he catches her drift.

EMERY

Oh, no. I? I no. Some of us are.  
Not me.

LILY

No?

EMERY

Fuck no.

LILY  
 Okay, okay, I just had to ask. Some  
 guys are still into other//

A blood-curdling masculine scream. Lily looks back at Emery  
 with newfound terror.

LILY (CONT'D)  
 //The hell was that?

EMERY  
 I don't know...stay inside.

We follow Emery in a rear angled close-up as he gets up,  
 tucking his vape and phone inside of his pockets as JUNI  
 enters the frame, meeting up with him,

JUNI  
 You hear that?

EMERY  
 Yeah, let's go.

Emery grabs a pair of lone bats leaned against a nearby wall,  
 throwing him a bat as the two walk outside.

JUNI  
 It came from the left.

30 INT. HOUSE ANTERIOR (FRONT) - CONTINUOUS 30

The two go outside, and we see a two-shot of them looking  
 onward, as Juni waves Emery quietly towards the sound.  
 There's distant ripping, slurping, up until the moment that  
 the two boys follow the sound to Gen's cabin.

The moment they arrive, the sounds stop. They walk slowly to  
 the front door.

JUNI  
 Gen?

Emery stops Juni before he can step in a puddle of BLOOD. The  
 two exchange a cautious look as they notice the trail that  
 leads to the side of the house.

JUNI (CONT'D)  
 Gen...?

We zoom in on the door to see the closed door. They nod in between one another, and open the door on a count of three, the two of them immediately lifting their hands as a shotgun muzzle exits from out of the door. It's Gen, whose shaky grip tries with all of her might to hold the gun.

JUNI (CONT'D)

(whispered)

Gen, Gen, Gen...it's us. Juni and Em, we came to check on you.

The door swings silently to see a panicked Gen, with tears in her eyes. She lowers it when she sees them.

EMERY

Are you alright, Miss Genesis?

She's frantic; starting hoarse and rasping into a whispered volume.

GENESIS

I...I h-heard the growls, just thinking it was some animal until...i-it got Derek....a-and it took Tony...

EMERY

What took T-Tony?

Genesis can barely speak.

JUNI

...G-Gen?

EMERY

(to Juni)

Let's get Lily. She can stay in here with Genesis.

JUNI

Gen, stay here. Keep alert. We're going to grab Lily.

GENESIS

(whimpering)

Please...please go grab my baby.

EMERY

We're going right now, Gen...Make sure to lock the doors, turn all the lights off.

JUNI

We'll knock three times.

The two of them close the cabin door securely behind them.  
Before they go, Emery stops them,

EMERY

Juni...you know we're going to have  
to look...

JUNI

You look. I'm okay.

EMERY

Come on, nigga. You don't want to  
see what we're up against?

JUNI

...I'm good. You can just tell me.

EMERY

Nigga, you're being a puss-pop  
right now.

They two start into a whispered argument until Juni says,

JUNI

Fine, fuck it. Let's go.

They turn the cabin to see: the bloody remnants of DEREK,  
nearly unrecognizable, and frozen in indistinguishable fear.  
The both of them immediately gag and turn around.

EMERY

(gagging)  
No, fuck that. I've seen enough...

JUNI

(after retching)  
There's Derek...

Emery looks ahead, in the far distance, at the gleaming white  
irises, staring back at him. As he stairs, suddenly, there is  
a feminine scream from the party house.

EMERY

Fuck. That's coming from the  
house..let's go.

They run back towards the house.

Juni smells the air; it's sweet. Almost like honey.

JUNI

What's that?

EMERY

I recognize that smell...

He's trying to remember it's name. As he does so, a counselor's sudden gasp alerts the crowd,

COUNSELOR C

Oh my god--It's Tony!

When Juni and Emery enter the home, they see the crowd of counselors facing the backyard, all whose attention gradually, unanimously averts in between EMERY and to the nude, bloodied TONY, his mouth bloodied as he screams at the counselors. Across his body are cuts, but from what we can see, it looks like bees are also crawling and flying around him. Within and crawling out of his skin. His skin begins to swell. Emery notices it before anyone else does.

EMERY

(whispered realization)

He's allergic to bees...

JUNI

What?

EMERY

Summer before sixth grade,  
remember? He's allergic to bees!

Emery begins to try to squeeze through the various bodies in a rush to try and save the boy.

TONY

(with a swelling, bloodied  
mouth)

I-I'M SORRY! PLEASE FORGIVE ME.  
EMMA PLEASE! PLEASE EMMA! FUCK I  
MEAN, EMERY//EM// OH MY GOD...I'M  
GOING TO DIE...

Emery and Juni have made their way through the crowd, Emery and Juni paling in the moonlight as he stares at the view. Tony has been bludgeoned--and stands before his peers, naked and afraid.

Some anonymous hands start to film the incident as it continues to ensue.

He continues to sob and plead, every head slowly beginning to turn to EMERY, some continuing to stare at Tony. He's made it to the door finally, but he's too late.

TONY (CONT'D)

I'm sorry...I--Oh God, no, PLEASE--  
LET ME BACK INSIDE! LET ME BACK  
INSIDE!

He suddenly stops, staring at the crowd as he suddenly begins to panic and scream. We see the details as we now realize that bees are not only just swarming around him, but are crawling within him, their little bodies visible underneath his skin. He screams into a bloodied gurgle, a pool of blood and bees beginning to pour from out of his mouth as he retches.

There's a power outage.

The lights which illuminate the backyard flicker, and within the darkness, we see Tony with the few seconds of his life left attempt to reach the door, suddenly ripping into bloody shreds within the darkness seconds at a time.

Within this moment, we insert on EMERY's face as he starts to connect the twisted dots...

All of the counselors freeze in unanimous fear.

Beat.

Panic ensues.

Within the darkness, shoulders now brush past Emery as people run for their lives.

EMERY

(to Juni)

JUNI! FIND LILY!

JUNI

ON IT

Juni fights past the chaos to find Lily, beginning to call out her name amid the screaming.

Emery, now setting on his own path in order to find her, looks at the window to see a dark wind violently rushing past outside. He looks to see the crowd of people now running through one of the side doors,

EMERY

NO DON'T GO OUTSIDE--COME BACK!  
COME BACK!

He tries to run just enough to warn them, blood now beginning to splatter over him as he shields himself, and runs backward, slipping on the blood that begins to ooze and pool into the frame.

A horrid, Eldritch-like roar can be heard before we cut to:

31 INT. HOUSE - CONTINUOUS

31

As Emery runs, he bumps into Lily,

LILY  
Oh...Oh God...

EMERY  
You alright?

LILY  
Jesus, what the fuck is happening?

EMERY  
I don't know, but I got to get you  
to Gen. She's waiting for you in  
her cabin//

Now terrified, more people try to exit through the front door. More blood splatters, slices, and screams. He takes Lily by the hand, beginning to guide her upstairs.

EMERY (CONT'D)  
Up the stairs--Come on!

LILY  
JESUS-!

They run up the stairs, Emery now running through the house, and down to the front door once again, opening the door and closing it when the roar becomes more imminent. He takes her back up the stairs, running into an empty room wherever he can find.

He locks the door behind them, beginning to search the room for ideas. He looks from out the window: Gen's cabin is just parallel to them; if Lily can climb.

EMERY  
(to Lily)  
Listen to me--you're going to have  
to climb.

LILY  
Climb?!

He can hear something coming closer. He opens the window, nearly ripping the screen door from out of the window.

EMERY

We don't have much time, you can drop onto the balcony from here, scale the gutters, just watch the stones...run to her and knock three times//

LILY

//What about you!?

EMERY

I'll be alright. I promise.

She hugs him one more time before he nearly throws her out of the window.

EMERY (CONT'D)

Now go!

He looks back, the door creaking open with a haunting groan. Lily silently continues to shuffle down. After a moment of now imminent death, he goes to the door, but jumps back as it slams shut. He now fights against the door as it remains undisturbed, as if something is on the other side. He hears the growls from within the halls traveling down, where he hears the demise of the remaining victims of this supernatural massacre.

He, now nearly melting, looks to the window to see Lily across, now at Gen's door. She's just finished knocking, and makes it inside. Gen crying as the door opens and closes swiftly.

Emery jumps at the violent thuds below, now beginning to panic as he starts to think about

JUNI

(whispering)

Em? You alright?

EMERY

Yeah. You?

Juni nods. He starts to come from underneath the bed, the two of them silently hugging. Then, Emery pushes him away.

EMERY (CONT'D)

(whispering)

Sorry, nigga. Stay here.

JUNI  
(whispering)  
Nigga, what?

Emery shoves Juni back underneath the bed, his eyes growing heavy as he hears the final screams die out. Of course, now, he can open the door.

He opens it to a hall of bodies and blood, some stacked among one another. Petrified, he looks over the horror done...

He comes to the living room, the main hall, and turns when he sees

MIA GRACE  
(distant call)  
Can we talk? Please? We need to talk.

Emery turns slowly to fully see her.

MIA GRACE (CONT'D)  
Please...

Beat.

MIA GRACE (CONT'D)  
You told me once already that..that you felt like some kind of monster. And I'm sorry, I never meant to make you feel like that. Ever. And if I did...if I do, I'm sorry.

She starts to walk, slowly but surely.

MIA GRACE (CONT'D)  
I told you, though...I told you we all had things...about us. Things we wouldn't want the world to know...he's going to have to leave.

She nods to upstairs, they share a knowing look.

MIA GRACE (CONT'D)  
...You can come on out, Juni...Go ahead. Go. Before I change my mind...

The two stare at each other dramatically until the distant bedroom door opens.

Juni screams as he sees all the bodies. He then exits from out of the house swiftly, all the while murmuring,

JUNI  
(to himself, then to  
Emery)  
Fuck this, fuck this, fuck this,  
fuck this, fuck this; love you bro;  
fuck this, fuck this, fuck this....

She waits until he is completely gone, hearing a distant door close. She looks to Emery.

MIA GRACE  
...There's a reason why I don't  
remember last summer.

EMERY  
Don't tell me you weren't there...

MIA GRACE  
I was. But...just not the way you  
think. I think you...you might want  
to sit down for this.

EMERY  
(defensive)  
I'd rather stand.

MIA GRACE  
(defensively but soft)  
Okay. Fair.

Beat.

She's shivering.

MIA GRACE (CONT'D)  
I've been lying...

He waits with tense shoulders

MIA GRACE (CONT'D)  
I remember last summer. But not  
because *I* was there.

EMERY  
What?

MIA GRACE  
I remember distinctly because  
I...let me, let me just tell you  
what I remember. Hmm?

ENTER MONTAGE:

As Mia Grace explains, her voice begins to shift gradually over the course of the scene; in which we hear her voice, and something much, much darker.

32 EXT. WOODS, LAST SUMMER - NIGHT. 32

- The river from the beginning. Emery, Dillan, Lisa, Mia Grace, Tony, and Derek are awaiting the prank.

- We are submerged underneath the water, until distantly seeing the group on land.

MIA GRACE

(V.O)

I watched the group, the girl you liked...with the boys who didn't like you. I wasn't within sight.

- Within the water, we see the pair of white gleaming eyes as before. Listening, witnessing the entire ordeal.

MIA GRACE (CONT'D)

They all waited behind the grand oak tree...they were laughing. Whispering. They laughed even after. I hid when they swam. They were laughing so hard...even after the blue and red lights went away.

A QUICK CUT TO:

33 INT. HOUSE - CONTINUOUS 33

A quick wide angle of Mia Grace and Emery in the present moment within the grand hall.

EMERY

The girl I like? You aren't//

MIA GRACE

(voice morphing)

//You should really let me finish.

We continue to watch them in the wide angle. His body language reads terrified; frozen.

EMERY

(politely)

Sorry.

MIA GRACE  
 (politely)  
 It's okay...ahem,

34 EXT. WOODS, LAST SUMMER - CONTINUOUS 34

The previous scene within the montage, with the blackened thing with the glowing white eyes lurking from the water.

MIA GRACE  
 (V.O)  
 I was heartbroken for you...when that happened. I hadn't understood it. Not fully in the moment, but I remember that it made me so...so angry. We had to do something...We've always thought you were so sweet...It wasn't hard...Dillan always wanted to fuck us, so...he was simple. The rest came in due time.

35 INT. BASEMENT - NIGHT 35

The scene when Dillan sees the little girl. He screams in fear as the little girl turns into her true form and eats him.

EXT. 'LOVER'S LANE' CLIFF - LATE NIGHT.

Lisa lays dead, gruesomely murdered.

36 INT. HOUSE - CONTINUOUS 36

There is nothing but the red lights of the parked car. Lisa hangs halfway from out of the car, lifeless, with the entire lower half of her mouth missing.

Mia's eyes now gleam white within those beautiful eyes. She looks impatient.

MIA GRACE  
 (giggling, voice returning to normal, then growing impatient)  
 That was fun...Lisa, Lisa somehow found a way to still be annoying to the very end. If we weren't looking forward to savoring her, maybe we would have even been impressed.  
 (MORE)

MIA GRACE (CONT'D)

But the rest of this? The rest of this, I-I'm SO sorry, I lost my temper and I...And then you rescued her.

She takes a step towards Emery. He stops her.

EMERY

It's not what you think...She's not interested.

MIA GRACE

But on the terrace?

EMERY

That's what we were talking about. She heard the news, and...she wasn't interested.

MIA GRACE

//You want her dead too? I can kill her//

EMERY

(in shock, but then firm)  
//No--No. No. E-Even if she was...it's not like you could blame me.

Her voice waivers in between the girl we know and the thing we've become acquainted too. It freaks Emery out, though he wears a great poker face.

MIA GRACE

We understand why you'd think that, yes. We've just...We've been so hungry, and we really was going to behave, we were just so starving-- and when those two fucks came in, I hadn't planned for...but...

She lifts her hands and sighs,

MIA GRACE (CONT'D)

(whining, sincerely)

I had all of this figured out...It wasn't supposed to end like this.

EMERY

...What are you?

MIA GRACE

Do you really want to know?

EMERY

(soft yet firm)

I have a right to know.

She nods, solemn but in agreement.

MIA GRACE

We're many. Dressed up as me. I mean. *I'm* me. Now, at least. I-I-I mean I love you. That's...that's-- that's what I've been trying to tell you...

She, now on the same level as him, begins to walk even closer.

Emery takes a step back.

EMERY

...What happened to Mia Grace?

MIA GRACE

You know there's something particularly heinous about overt hatred. But at least it's honest.

EMERY

Mia. What happened?

MIA GRACE

I...devoured her? I just remember being so angry. I remember watching you and her...I've always wanted to be her. And when that happened, I just remember saying to myself, "I want that. How does she have that and not even see it...I. Want. That."...I kept her intact. I wanted to keep the shell, but...I crept inside, and I devoured her from within. You said you deserved to know...

He processes this. As he does so, he looks right at her.

EMERY

...You were there that night. You can tell me if she specifically was really there.

MIA GRACE

I don't see why that should matter anymore//

EMERY

Be honest with me.

Mia Grace, hesitates, but then confesses

MIA GRACE

...She was there, yes. The entire time.

He's devastated.

EMERY

The *entire* time?

MIA GRACE

(nodding)

...She left during the fight. She was upset. I...I don't think that *that's* what she wanted.

EMERY

(hurt)

What could she have wanted?

MIA GRACE

(sympathetic)

I don't know what she thought was going to happen...I left for the summer and came back.

EMERY

Left?

MIA GRACE

Yeah

EMERY

Why?

MIA GRACE

It was a sudden decision kind of thing. Let's just say I froze.

Mia Grace is walking when all of a sudden, she stops, hearing a rasped, otherworldly growl. She turns, hearing and seeing nothing. She panics, starting into a jog as she runs behind her, immediately running into a tree. Hard. She falls back onto the ground, eyes closed. After a moment of subtle convulsing, her eyes roll, and open again. She sits up with a gasp, slowly climbing to her feet.

She looks like she's learning how to walk again for a moment before she stands on her feet. She stops, looks around, and continues to walk.

MIA GRACE

(V.O)

I tried to starve myself as much as I could. But these things aren't so simple. I'm sorry that they couldn't...can't. Won't...love you. They're capable. They just decide they're not capable for you. But I can be...I want to be. I accept you. I love you. I've been waiting summers to see you again...I was just hoping that...I-I don't know, you like the occult. So I thought you could...Whatever, it's dumb... I'm sorry this couldn't have worked out...I really liked you, M&M.

EMERY

She used to call me that...

MIA GRACE

Am I not allowed to?

She starts to step closer. As she does so, we watch her the outline of her eyes blacken until there's nothing but the gleaming white irises left. Still petrified, he allows himself to be laid out onto the floor. She straddles him, but then raises her hand, clenching his jaw menacingly, the other raised and ready to attack.

In this moment, Emery opens his shirt, baring his neck and letting himself be tackled to the ground.

She goes to consume her prey, dark mist emanating from her silhouette as her eyes gleam black. His persistence is distracting.

She's not used to this. Her eyes return back to just a shiny glow within human eyes.

MIA GRACE (CONT'D)

(hissing at first, but then nervous)

I'll make this quick. We don't have to make it painful. We can...we...W-  
What are you doing? It's  
distracting.

EMERY

(his shirt still open)  
 If...if everything you told me was  
 true...while I would have preferred  
 I live, let alone all of us...you'd  
 be the only...person to accept me  
 for who I was from the beginning.  
 To truly accept me from the  
 beginning.

She stares. Still hungry, but that strength waining.

EMERY (CONT'D)

My own mother doesn't accept me. If  
 you want to eat me...You can have  
 me.

MIA GRACE

(hint of irritation)  
 T-This isn't about permission//

She growls as she leans in, her face beginning to morph into various monsters; her head becomes a swarm of bees, The Siren from the video game, the Korean monster girl from the Curse of Ji-Min. She takes him by the throat, and lays him out on the ground, pinned by his neck by her supernatural hand.

MIA GRACE (CONT'D)

(first monstrous, then  
 'normal')  
 //God, what is up with you men!?  
 You can eat me--as if I wanted your  
 consent! I am fear itself. I  
 consume fear and flesh however I  
 want, whenever and *whomever* I  
 want...You call yourself a monster,  
 when in reality, I am the thing to  
 fear. If it's on your own terms,  
 how could you ever love me? Could  
 you? Could you ever accept me, even  
 after all this//

In her thoughts, she's brought him closer to her mouth. She opens her rows and rows of teeth. It's entirely up to her now.

EMERY

(whispering)  
 ...You always have, so I always  
 will...

As she does so, the longer she continues to hesitate, the longer she sobs and stiffens.

MIA GRACE  
 (sobbing)  
 I can't...

EMERY  
 (softly)  
 Then don't...

She sinks into Emery, who hesitates at first, but then holds her. The last frame is the two holding each other as she sits overtop of him, her face now buried in his neck.

BLACK SCREEN.

START EPILOGUE:

38

INT. ICE CREAM SHOP - MIDDAY

38

Emery holds the door open for Mia, who is mid-laugh as they exit the ice cream store with two scoops on a waffle cone each, and an ice coffee for Mia.

He answers an incoming call,

EMERY  
 (to Roni)  
 Hey, Ma.

RONI  
 (weak, but happy)  
 Hey baby.

EMERY  
 How are you feeling?

RONI  
 I'm starving. I can't eat until  
 they finish this morning's tests.

EMERY  
 They have to make sure the surgery  
 truly was a success...

RONI  
 Yeah; are you and MG still going to  
 visit by later?

EMERY  
 Yes ma'am we will.

RONI  
 Sneak me some Popeyes...

EMERY

Mom, I love you...I'll see you later...

RONI

(laughing softly)  
Love you too, bye baby.

EMERY

Bye, Mom...

Emery waits for her as she interlocks elbows with him, sipping all the while and laughing as they finish a conversation. We remain, but watch them walk off in the distance.

EMERY (CONT'D)

Being a thrall could be fun...

MIA GRACE

Shuddup...

Emery laughs as he teases her, ignoring as she slaps his shoulder.

MIA GRACE (CONT'D)

It wouldn't be like that. I wouldn't make you mindless.

EMERY

Aww.

MIA GRACE

(giggling)  
I mean...I could? If you really wanted? You seem disappointed.

EMERY

I mean...maybe a little. It would be nice to not have to pay rent.

MIA GRACE

Aww, poor baby. Alas, perhaps not after all. Your mom would kill me bandages and all...I could find work somewhere? At a blood bank maybe?

EMERY

And end up in handcuffs? No thanks.

MIA GRACE

Pick up the pace, we're going to miss the previews!

(MORE)

MIA GRACE (CONT'D)

Juni and Lily are already there and are waiting for us...

EMERY

Alright, alright...let's not keep the lovebirds waiting.

They pick up the pace a little bit as they cross the street.

MIA GRACE

You know you're going to have to finish that before we get in, right?

EMERY

On it...

He starts to shove the ice cream into his mouth, for the most part, getting all of it.

MIA GRACE

(chuckling)

Ew! Gross!

'The End...' appears as the two walk off in the distance, a scream like the SIREN brings us to our ENDING CREDITS.

FIN.

ROLL ENDING CREDITS.

As the ending credits roll, there are B-Roll scenes of Mia Grace and Emery being together, accepting each other for who they really are.

-They enjoy THE CURSE OF JI-MIN together, Emery with his arms around Mia Grace as they enjoy a snack and popcorn. She innocently watches with her head leaned against Emery's shoulder. JUNI and LILY are cuddled up as well, next to them. Juni rubs Lily's shoulder, and gives her a forehead kiss before they continue to watch the movie.

- Emery blends Mia a rank-smelling smoothie, as he blends pigs' blood and chicken cutlets. He looks like he's about to vomit; she looks like she's about to have a feast.

- Another time where Emery and Mia go gardening, and he has to tell her to take a squirrel from out of her mouth.

- Another time where Mia Grace and Emery are shopping for packing underwear. She look through the options, pairing them up to Emery's body. He smacks her hand, but she pulls it in closer with focus, and then goes back to assessing the boxes. He grabs one, and heads towards the counter. She smiles.

72.

- They people watch together; We hear Emery say, "No" until he overhears "Your body my choice." He finally says "yes", Mia Grace smiling menacingly as she goes to eat her new prey.